

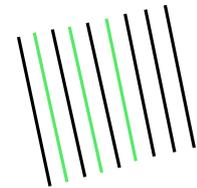
## Bite size Composition

Building our music horizontally gives us a **melody**, building it vertically gives us **harmony**, to do this we can start thinking about chords..

### Introducing chords

The world of chords is vast as the definition of a chord is two or more notes played together and you can have any combination of notes. Doing this purely by ear is a great way of experimenting to find something you like to sound of, but understanding roughly what you are playing and how chords relate to each other and build is a great help when it comes to deciding what chords to use.

A good place to start is with the chords known as **root position triads**. Which on the harp look like this:



These are formed from the 1st, 3rd and 5th note of a scale.

E.g in C Major =



Following this shape of “**play one**, miss one, **play one**, miss one, **play one**” we can build 7 of these triads within the key we have chosen by simply stacking them on top of each degree of the like this.



Think of your root triad chords in the scale as numbers. Usually Roman numerals are used for numbering chords.



In a root position triad the **bottom** note tells you the **name** of the chord. The distance between the bottom and middle note will tell you if it's Major (4 semitones) or minor (3 semitones) don't worry your ears will also tell you this! Happy = Major, sad = minor. So in this example, **chord 1** = C Major, **chord 2** = D minor.

## Exercise

1. Start with a Major scale, any! Your choice. Write out the scale first then out the numbers of each degree of the scale underneath.

For example F Major =    F   G   A   B $\flat$    C   D   E  
                                  1   2   3   4   5   6   7

2. Above each note write out the triad. Remember if there are any sharps or flats to include them.

	C	D	E	F	G	A	B $\flat$
	A	B $\flat$	C	D	E	F	G

For example F Major =    F   G   A   B $\flat$    C   D   E  
                                  **1   2   3   4   5   6   7**

3. Play the triads up and down the scale thinking of them as **numbers**.
4. Listen to which chords you think sound **Major** or **minor** or something else....
5. Try the same process with a minor scale. (If you use the harmonic minor, remember to include the accidentals) and then try with any other mode.